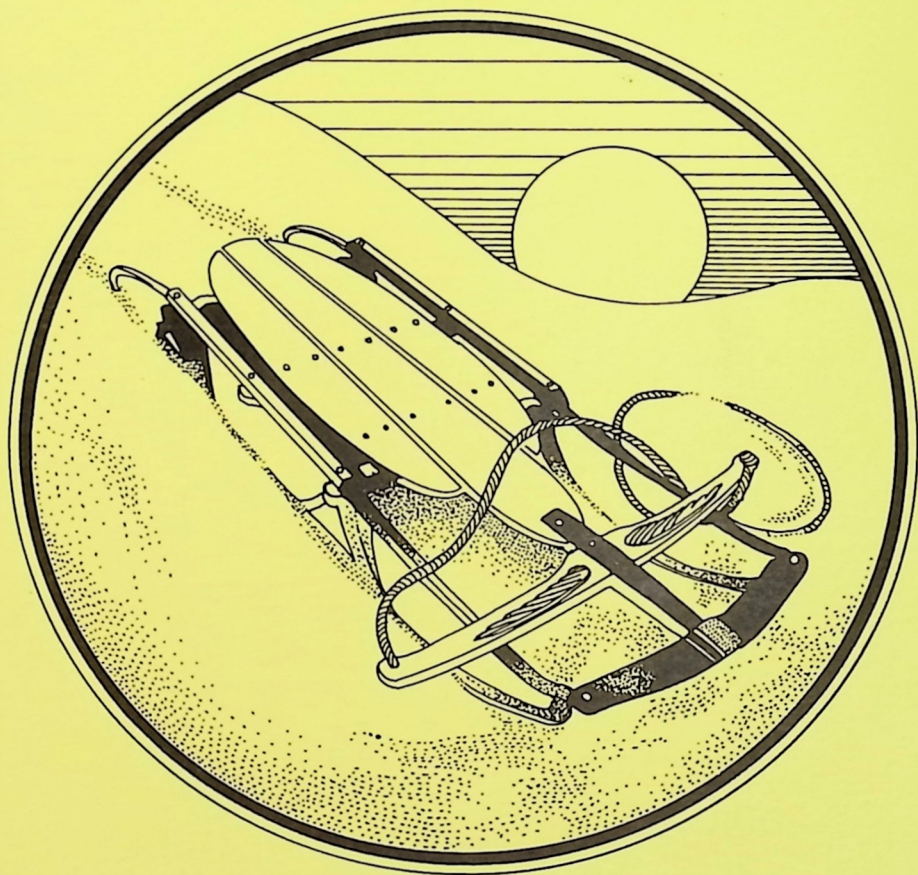


Exploring a Children's Museum
KSOR GUIDE to the arts

G. Wagner

January 1980



Contributors

C. Wagner, a professional painter, printmaker and art teacher, lives in Medford. She has exhibited her work in professional competitions.

KSOR GUIDE to the arts

January 1980

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KSOR is a member of NPR (National Public Radio) and CPB (the Corporation for Public Broadcasting). KSOR broadcasts on a frequency of 90.1 FM Dolby encoded stereo. Listeners in Grants Pass receive KSOR via translator on 91.3 FM; in Cave Junction, Kerby and Selma on 91.9 FM; in Canyonville, Riddle and Tri-City on 91.9 FM; in Sutherlin, Glide and northern Douglas County on 89.3 FM; and in northern California on a frequency of 91.9 FM. We welcome your comments on our programs and invite you to write or call us at (503) 482-6300.



To the Reader:

Just a few notes about what you'll find in the New Year's issue of the KSOR GUIDE:

For several months we've been forecasting the beginning of a new "department" in the GUIDE, devoted to original prose and poetry. In this issue, we present poems by Dori Appel and William Stafford. We've been encouraged by the response we've received to our call for writing by local authors, and we should have no trouble maintaining "Poetry and Prose" as a regular feature in this magazine. Although we can't publish everything we've received, we urge writers to continue submitting their work for consideration.

A dilemma faced by museum personnel and historians is, How do you present history so that it will be interesting to students of history—without distorting the facts? The Jacksonville Children's

Museum staff found an answer to that question, and we're glad to include an article about the museum.

We like to publish interviews when we can. Usually they are with an artist discussing his/her craft. But this month, Susan Stamberg—an artist of another sort—conducts an interview with a twist. The GUIDE seems an appropriate place to publish it, considering the enormous interest KSOR listeners have shown in **All Things Considered**.

Omitted this month is our guest column—but not for long. We'll have another columnist in February.

On behalf of the GUIDE staff, I want to welcome our new readers, many of whom joined the KSOR Listeners Guild during the station's membership drive in November. We welcome your comments about our monthly magazine of the arts!

David Sours

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Different Voices

A recent editorial in Salem's *Capital Journal* took a number of Oregon's public radio stations, including KSOR, to task for not scheduling NPR's new "Morning Edition" program. The *Journal* writer is partly in error, since at least one station he criticized broadcasts the program in its entirety, and KSOR presents part of the program. But apart from the specifics of the programming issue the writer unintentionally raises some other questions of note.

Broadcasting in the United States has been treated by the FCC as a locally-based and locally-responsive service. And so apart from the writer's failure to ask whether KSOR was carrying any portion of "Morning Edition," I'm not certain that someone who may never have heard KSOR, and who certainly lives outside the areas served by this station, is in any position to assess the local program needs of this station's audience.

NPR began "Morning Edition," a two-hour news program, on November 5. Since then KSOR has carried brief segments each morning, incorporating them into "Ante Meridian." Initially, we did not accept larger portions of the program because we were dissatisfied with it. And we have carefully monitored the program's growth and improvement in the ensuing period. But at the same time we are sensitive to the balance between programs produced locally and those accepted from outside sources just as the Congress and the FCC have defined a broadcaster's program responsibilities as fundamental in the area of such balance.

Many programs cannot be produced efficiently—or at all—on the local level. But that is not a compelling argument for abdicating local program production responsibilities. Many network programs, including NPR's, tend to have a focused political and social orientation and so, to my way of thinking, it is in the integration and balancing of these external and local visions of our world that public broadcasting has a unique opportunity and obligation.

KSOR may yet schedule some further portion of "Morning Edition." But if we do it will be at the expense of some portion of a local program service, "Ante Meridian." If that choice is made it will not be without due consideration of our balance between network and local service.

Conversely, just as one wrestles with questions at home regarding a station's reliance on network service, you should know that a network and its member stations sometimes have an equally difficult time meshing their respective philosophies and priorities. This month sees the departure from NPR and KSOR of Oscar Brand's "Voices in the Wind." We have carried "Voices" since 1975. It is also my understanding that "Folk Festival USA" is now in its last year on NPR. Several other programs have also been cancelled. These cancellations were made by NPR to bring its budget into balance and after consultation with some stations to determine how widely the programs were being used. It may be that the programs cancelled are not as widely used by stations as some others. However, we at KSOR are distressed by these decisions. The absence of "Voices" this month is much felt. And to my way of thinking the "Morning Edition" is not an adequate budgetary substitution.

And so, for those of you who would think to protest the "Voices" cancellation, you should know that we share your concerns.

Ronald Kramer
Director of Broadcast Activities

NPR Announces "Child's Play" Winners

Washington, D.C. — Susan Dickey, a nine-year old from Washington, D.C., is the winner of "Child's Play," a children's playwriting contest sponsored by National Public Radio. Runners up are Robert Juszynski (age 8) of Boulder, Colorado, and Jennifer Owers (age 11) of Baltimore, Maryland. The grand prize winner received a cassette tape recorder and all three plays were to have been produced on NPR in December.

The competition was conducted by many NPR member stations around the country, including KSOR in Ashland, and the winners chosen from 20 finalists who won the local contests. Jocelyn Greene, a sixth grader at Lincoln Elementary School in Ashland, was the winner in southern Oregon and northern California.

NPR's "Child's Play" contest is part of the worldwide storytelling contest created by the European Broadcasting Union for its international membership. The competition encouraged children to use their imaginations to create endings to a story begun by the renowned Swedish children's author, Astrid Lindgren, creator of the famous "Pippi Longstocking" stories.

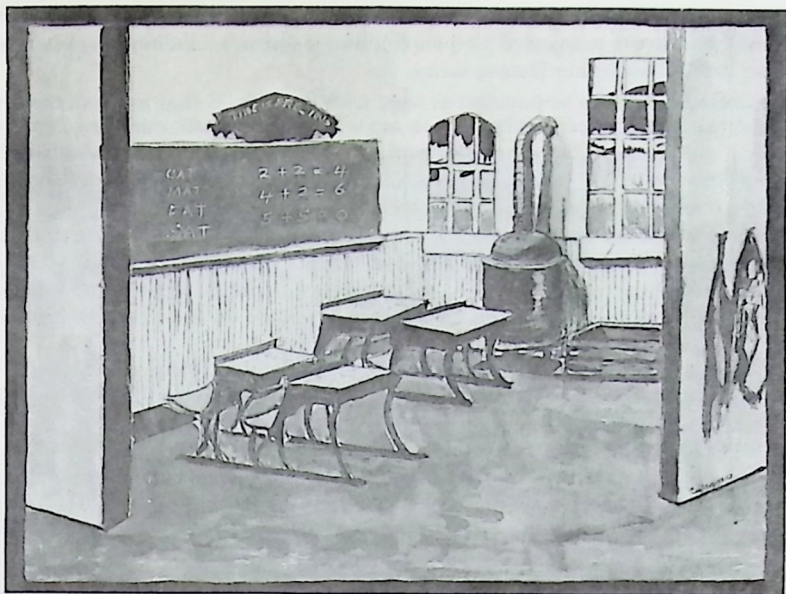
Mrs. Lindgren's specially com-

missioned story, entitled "Count Miro's Secret" was translated into more than a dozen languages and distributed to participating broadcast organizations throughout the world.

The suspenseful scenario concerns the escape of a Count from a castle tower where he has long been imprisoned. He is assisted by a "weeping lady" who hands him a mysterious parcel just as he begins his descent. The Count's path to freedom is imperiled by natural dangers and he soon learns that his arch-enemy and a band of accomplices are in hot pursuit. When the villains close in on him, however, the Count has vanished. Contestants were invited to solve the mystery.

The American winners were to compete with finalists from all countries participating, in the international judging which was to have taken place in Geneva, Switzerland, in mid- or late November. At press time, we had received no word about the outcome.





Children's Museum Makes History "Come Alive"

By David Sours

Illustrations by C. Wagner

There is a schoolroom in Jackson County which epitomizes the "Back to Basics" theme one often hears these days. It's a schoolroom equipped with the bare necessities—sturdy wooden desks with slightly uncomfortable seats, a blackboard, and writing tools. It's a schoolroom where students learn "readin', writin', and 'rithmetic"—and they do it with the help of *McGuffey's Reader*. This schoolroom may sound a bit out of date, but the kids like it—so much so, that they even play teacher in this class.

Actually, the schoolroom described above is an exhibit at the Jacksonville Children's Museum. Since the Children's Museum opened last June, it has scored big with oldsters as well as youngsters.

The Children's Museum is located next door to, and is intended to complement, the Jacksonville Museum, at 206 N. Fifth Street. The Children's Museum is in a building which for many years housed the county jail. The exhibits in the Children's Museum are designed to simulate everyday scenes in southern Oregon from 1850-1920.

Upon entering the first-floor gallery of the museum, you'll find yourself part of a number of scenes from the last century: Working your way around the room counter-clockwise, you'll see a Takelma Indian Lodge, circa 1850; you'll see the inside of a covered wagon, a pioneer cabin and a barn, an 1890's schoolroom and a 1920's kitchen.

A big arrow directs you to the second floor, where the first thing you'll see is a mural depicting the first Oregon industries—fur trading, mining and logging. Then step onto "Jackson County Street, U.S.A." It looks similar to what you might expect Jacksonville to have looked like a century ago. There is an 1860's saloon, a jail, a general store, a tinsmith shop, a photo studio, and a church; then an 1890's pharmacy, millinery and dressmaker's shop, a 1920's filling station, a barber shop, and an office. In its own room, apart from the other displays on the second floor, is an exhibit about Pinto

Colvig, the Jacksonville-born actor and writer who became famous as "Bozo the Clown," and who wrote many well-known children's songs, including "Who's Afraid of the Big Bad Wolf?" and other Disney tunes.

What makes the exhibits so popular, at least with the kids, is that many of the artifacts are available to touch, to play with, and to act with. Renee Bush, curator of exhibits for the museum, points out that normally, artifacts are encased or otherwise out of the reach of museum patrons. She calls the Children's Museum a "hands on" museum, in which children and adults are invited to examine the artifacts.

"With most children," she says, "the first reaction is to run around and grab everything at once. Then they settle down and explore. Sometimes they play house, or make up games. Once, a girl put on a sunbonnet in the cabin, went to the kitchen and put on an apron, and then started to iron. Boys often try on the apron in the tinsmith shop."

The Children's Museum in Jacksonville is not the only "hands on" exhibit in the country, but it may be one of the first. And according to Bush, it may be the only "hands on" exhibit which attempts to develop a complete period of history.

Museum officials had been considering plans for a new exhibit for several years. When Bush came to Jacksonville in February 1978 from California, where she had served as education director for the Marin Miwok (Indian) Museum, she developed the idea of the "hands on" exhibit with Lynn Lango, who was then the Jacksonville Museum's director of programs. Among other things, Bush researched the history of southern Oregon from 1850 to 1920, and then gathered artifacts for the exhibit. Because the museum had a limited number of artifacts, and a limited budget, officials decided to paint many of the scenes for the exhibit. They opened bids for a painter and hired Norman Campbell, an Ashland artist, to paint murals on the walls of the gallery.

"I told him what I needed historically," recalls Bush. "Then he told me what would be good artistically, and we argued and came to an agreement."

The result is that the displays in the museum, with their artifacts and painted scenery, create the illusion of space. A person viewing the pharmacy, for example, imagines himself in the store, ordering prescriptions over the counter from a turn-of-the-century pharmacist.

The exhibit descriptions are written in language for children—"but we don't talk down to them," says Bush. The overall effect, she says, is that the exhibits "let the children come to their own conclusions about southern Oregon history."

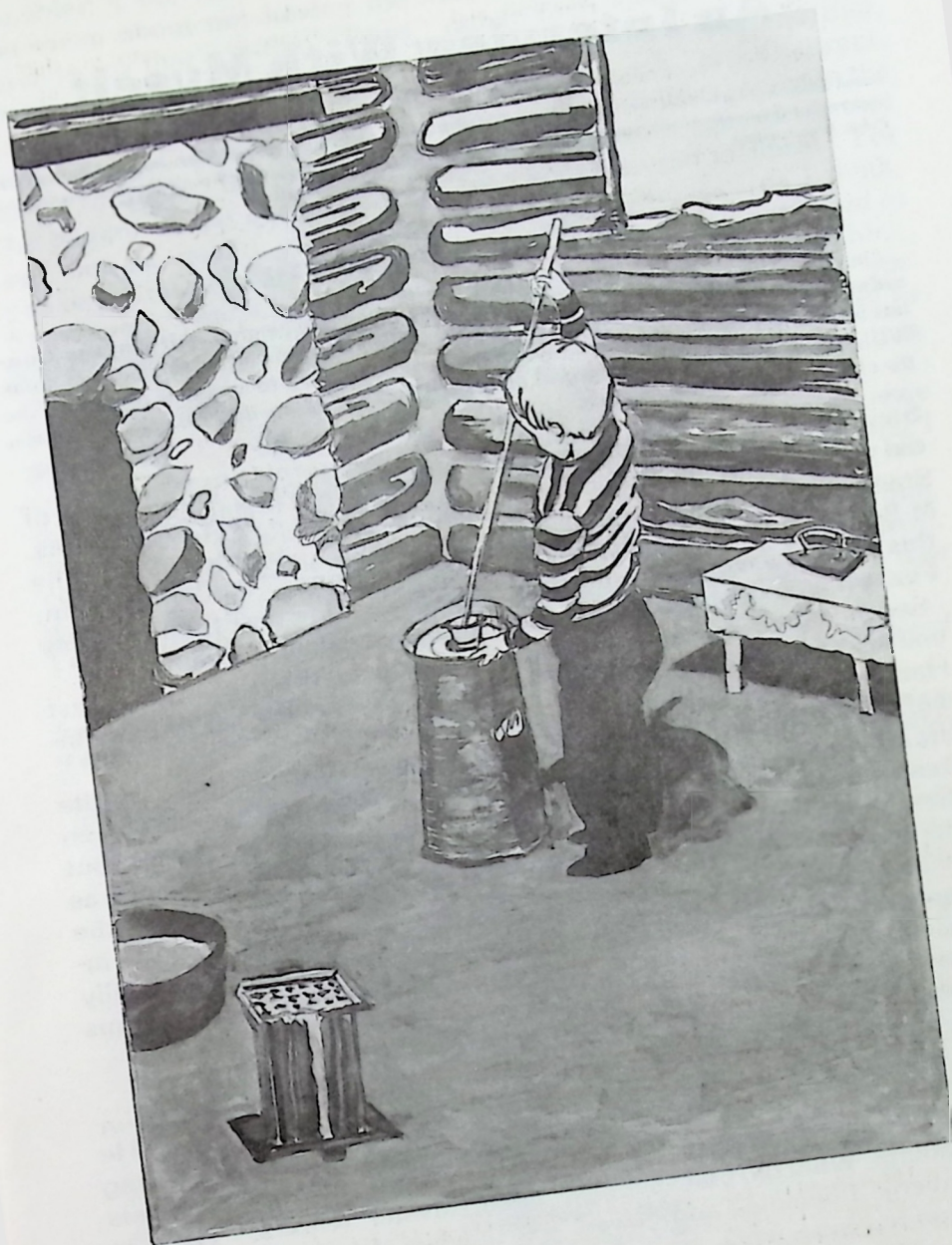
The response, for the most part, has been positive. Older people enjoy the exhibits almost as much as the children, but sometimes for different reasons. Some are old enough to remember southern Oregon at the turn of the century, and when they see the exhibits, they are reminded of their childhood. On a few occasions, Bush says she has overheard old people describing and explaining exhibits to their grandchildren.

The Children's Museum is a good place to reminisce, and to participate. This fall, museum personnel have barely kept pace with the large crowds of students, senior citizens, mentally retarded and learning disabled children who have visited the museum. Ethel Ackerman, the director of programs who is in charge of handling most of the visits, says that there is talk about forming a docent group—a staff of volunteers who would help to coordinate the many projects, teaching sessions, and tours in the museum.

Although all of the displays get attention, the schoolroom is currently the most popular part of the exhibit. Kids thumb through the *McGuffey's Readers*, a widely-used textbook for many years. They write on the chalkboard, and take turns being teacher. Throughout the fall, classes of students have visited the museum on field trips, writing skits and performing them with the exhibits as stage backdrops.

Not all the exhibits are as popular as the schoolroom, however. In fact, the saloon has received some criticism. "Some people are aghast that we would include a saloon in a

Museum (continued on p. 24)



An Interview With Myself

Susan Stamberg is a co-host (with Bob Edwards) of NPR's award-winning nightly news program **All Things Considered**. This interview was commissioned by WGUC, Cincinnati, Ohio, with funds provided by the Corporation for Public Broadcasting.

By Susan Stamberg

On the wall of her office at NPR headquarters in Washington, **All Things Considered** co-host Susan Stamberg has taped a collection of the ways in which her name has been misspelled by listeners. When we asked Stamberg to interview herself for the WGUC Program Guide, she agreed, but asked that the misspelled Stambergs be given the chance to pose the questions.

Steirbrink: Mrs. Steamberg, how did you get started in radio?

Stamberg: It's Stamberg. S-T-A-M-B-E-R-G. I can already tell that this interview won't be much fun. First off, you got my name wrong.

Second, your question tells me you are a bad interviewer.

Hanberg: Why? What's wrong with that question?

Stamberg: Guests like specific, fresh questions, that will make them have to think and be challenged. I don't want to recount a boring story I already know.

Stanbyrg: Well, if that's a bad question, what's the best question you've ever been asked?

Stamberg: Somebody brought me to a full halt the other day, by wondering whether I'd want my best friend to have my job.

Steinberg: What did you say?

Stamberg: I hemmed and hawed and hunted for a while, and then said, quite definitely I thought, "Yes and no." No, because I

wouldn't wish my kinds of pressures on a best friend. Yes, because I would wish the satisfactions. And no, again, because if my best friend had my job, then I wouldn't have it.

Stamburr: What's the best question you ever asked in an interview?

Stamberg: My all-time favorite was about something I'd been wanting to know for years, but never had the nerve to ask. I was interviewing Jorge Mester, the conductor of the Louisville Symphony, when the courage finally came. I asked whether his arms ever got tired.

Standby: What'd he say?

Stamberg: You're very good on follow-up questions, I notice. He said, "Only when it's not going well." When the performance is good, Mester relaxes. He gets tense when the rhythm is wrong, or the sound is too soft, or musicians aren't playing together. Then tension gets his

arms tired. I thought it was a marvelous answer.

Stumbler: I do, too. What did you mean about not having the nerve to ask that question? Does that happen often?

Stamberg: You are good on follow-ups. I've always felt the secret of a good interview is not the quality of the questions you ask, but the quality of attention you pay to the answers.

Stanbaugh: You're being evasive and changing the subject. I asked about nerve.

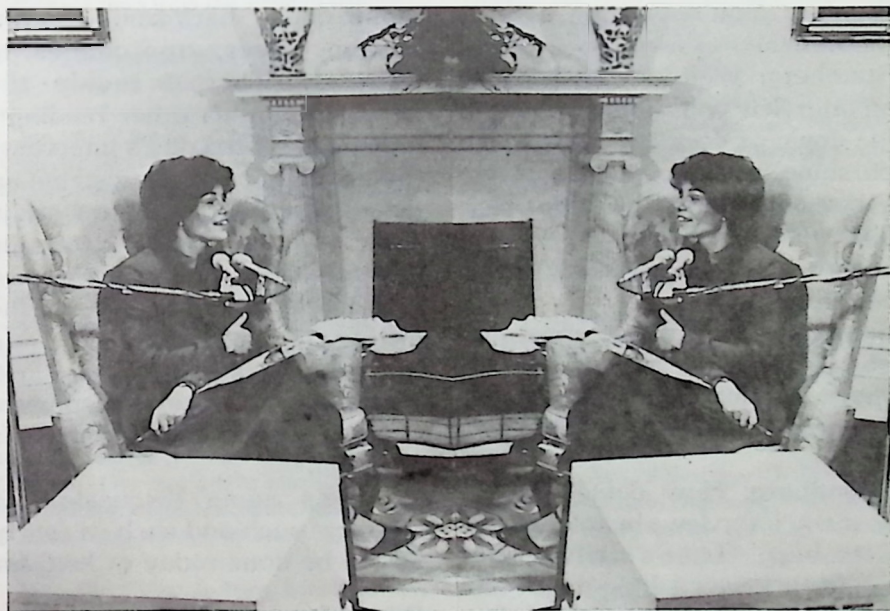
Stamberg: Right. Sure it happens that I sometimes lose courage during interviews. I don't like having to put people on the spot. I'm not instinctively comfortable challenging my guests, and I don't like to argue. I'd much rather create a comfor-

table environment where a guest can feel relaxed, and may then go on to reveal something close to his or her heart. I like to *discuss* rather than confront, but there are times when I can't do that, and must ask more direct, aggressive questions, or, as in the Mester interview, questions that may sound stupid or naive. For me, and for most of us I think, that takes nerve. It's very hard to expose yourself to possible ridicule because you admit you don't know something. I work to get the nerve to do that, but it is work.

Strumberg: In your interviews you always ask the questions I would ask.

Stamberg: Listeners tell me that, and I take it as a compliment, although I don't think it's true

Susan Stamberg, co-host of the award-winning evening news magazine All Things Considered, is shown here interviewing Susan Stamberg.



and really *shouldn't* be true. If I ask the questions you'd ask, then you should be at my microphone doing the asking.

Stanbrough: I am.

Stamberg: Never mind. The point is, my questions really should be better researched, better prepared, better thought out, because that's my job. I think you feel you'd ask the same questions because of that interview environment I was talking about before. I try to create a climate that's so relaxed that you as a listener feel you're sitting in the same room with me and my guest, and *could* ask the question if you *were* there. In that way I become your surrogate, asking the questions in your behalf. But it's more the *style* of the questions than the *substance* that makes you feel you're asking them.

Stanber: You're getting awfully theoretical...

Stamberg: Well, at that point in an interview you should either pin me down or decide it's not worth pursuing, and change the subject.

Sternback: What do you look like?

Stamberg: I'm a petite, 21-year-old blonde.

Samborg: What's the most important rule you feel your interviewees should follow?

Stamberg: Never lie to the interviewer.

Stamdburg: How come you do so many interviews by telephone?

Stamberg: That's what our producer keeps asking me. I like to do telephone interviews for lots

of reasons. First, the phone takes me to places I can't visit in person, helps me tap people with expertise anywhere in the country or the world. Also, the phone is everyone's natural medium. The microphone inside the receiver is familiar to everybody, and won't intimidate them the way a larger mic would.

I find that after all these years, I sometimes prefer phone interviews to face-to-face encounters. On the phone I can really concentrate on what's being said, and I don't get distracted by the dress or tie or nervous tic.

Stienborg: What's a typical day like for you on **All Things Considered**?

Stamberg: The work day begins at home, with the morning television shows, CBS News, Today, Good Morning America. They're kind of headline service for me, a place to check for overnight news, background information, ideas, approaches to stories. Then I tackle the newspapers plus other reading I may need for the day's interviews (finishing up books, magazine articles, whatever). I get to work in time for the 10:15 planning meeting where Bob Edwards and I join our producer and the national, Washington and foreign editors plus our research assistant and various reporters and staff people, to plan the day's program.

There's some discussion of whether such-and-such a story should be done today or held for

Stamberg (continued on p. 24)

Programs in January

On KSOR

(* by a name indicates a composer's birthday)

Sunday

7 am Ante Meridian

Your companion in the early morning! A.M. is a cornucopia of jazz and classical music.

9:45 am Public Affairs

To be announced.

10 am Words and Music

Oral interpretations of poetry and drama, interspersed with early and baroque music.

11:30 am BBC Science Magazine

Current news from the world of science.

12 n Folk Festival USA

A variety of traditional, ethnic and contemporary folk music.

Jan. 6: "Bread and Roses Festival of Acoustic Music"—Joni Mitchell, John McEuen, Jeff Hanna and the Dirt Band perform in this 1978 benefit concert at the University of California, Berkeley.

Jan. 13: "The 16th Annual University of Chicago Folk Festival"—Performers at this winter festival include Edith Wilson, Sun-nyland Slim, Professor Longhair, Sweet Honey in the Rock and The Red Clay Ramblers.

Jan. 20: "Sing Out!"—The 25th Anniversary Concert of the folk song magazine. Old-time, folk and ethnic music is performed by Pete Seeger, Michael Cooney, Hazel Dickens, and others at New York City's Town Hall.

Jan. 27: "Upstate New York's Country Music Festival"—Bluegrass and Old-Time

music by Ralph Stanley and the Clinch Mountain Boys, Curley Ray Cline, the Blueridge County Ramblers and Tracy and Eloise Schwarz.

2 pm Studs Terkel Almanac

Terkel's extraordinary interviewing style, his oral readings and a wide range of topics make this program a fascinating diversion on a Sunday afternoon. **LOCAL PRESENTATION MADE POSSIBLE BY A GRANT FROM MEDFORD STEEL AND MEDFORD BLOW PIPE.**

Jan. 6: Cinema historian Albert Johnson of the University of California, Berkeley, in a conversation about American musical films.

Jan. 13: Naturalist and journalist Barry Lopez, author of "Of Wolves and Men," reflecting on human beings and the non-human world.

Jan. 20: An interview with Garson Kanin, playwright, director, novelist, author of "Movieola," a saga of the movies through the eyes of a 92-year old producer.

Jan. 27: Lady Antonia Fraser discusses her biography of Charles II, called "Royal Charles."

3 pm Big Band Stand

New this month on KSOR. An 8-week series which provides an overview of the big band era as well as the music which led to the big bands—especially the 1900's and 1920's.

Jan. 6: "Who's That Guy?"—A tribute to the Guy Lombardo Orchestra. Includes not only the familiar songs like "Boo Hoo" and "It's Later Than You Think," but also some historical music from Lombardo's first band which was a jazz group.

Jan. 13: "Over There"—Music from the World Wars, featuring a 1917 recording of Enrico Caruso singing "Over There" in French and in English, and hits of the war on the home front such as "There's a Service Flag Flying At Our House" and "How You Gonna Keep Them Down on the Farm, After They Seen Patee?"

Jan. 20: The big band classics, including Vaughn Monroe's "There, I Said It Again" and Benny Goodman's "Let's Dance!"

Jan. 27: "The Novel Way"—Novelty music specialist Spike Jones is joined by the City Slickers, the Barefoot Pennsylvanians, Horatio G. Birdbath and the Saliva Sisters.

4 pm Siskiyou Music Hall

Concert music from the Renaissance through the contemporary.

***Jan. 6:** BRUCH—Scottish Fantasia

Jan. 13: CASTELNUOVO-TEDESCO—Concerto for Two Guitars and Orchestra

***Jan. 20:** PISTON—Symphony No. 6

***Jan. 27:** MOZART—Symphony No. 40 in G Minor, K. 550



SUNDAYS AT 2—*One writer says of him, "Studs Terkel is bright, instantly recognized, and probably irreplaceable." His almanac is a regular program on KSOR.*

6:30 pm All Things Considered

Weekend version of the daily news magazine.

7:30 pm New York Philharmonic

Performances by the renowned orchestra. **PRODUCED WITH A GRANT FROM EXXON CORPORATION.**

Jan. 6: Pinchas Zukerman conducts, and soloists include Joseph Robinson, oboist and Pinchas Zukerman, violinist.

BACH: Concerto for Oboe and Violin, C minor

DVORAK: "Serenade for Winds"

SCHUBERT: Polonaise for Violin and Orchestra

SCHUBERT: Symphony No. 2

Jan. 13: Zubin Mehta conducts and Jean-Bernard Pommier is the pianist.

SCHUBERT: Symphony No. 6

SAINT-SAENS: Piano Concerto No. 2

STRAVINSKY: "Petrouchka"

Jan. 20: Alexander Schneider conducts and Peter Serkin is the pianist.

VIVALDI: Concerto Grosso in D minor, Op. 3, No. 11

BARBER: Adagio for Strings

BACH: Brandenburg Concerto No. 5 in D major, BWV 1050

MOZART: Piano Concerto in E-flat major, K. 482

MOZART: Six German Dances, K. 571

Jan. 27: Raymond Leppard conducts and Ellen Shade is the soprano soloist.

CAVALLI: "Canzona a otto"

MONTEVERDI: Arias: "Ohime chio cado" and "Si dolce e it tormento"

CAVALLI: Aria: "Numi ciachi piu di me" (from L'Orimento)

CAVALLI: "Canzona e dieci"

CAVALLI: Aria: "Lamento di Climene" (from L'Egisto)

CAVALLI: Aria: "La bellezza e un don fugace" (from Xerxes)

CAVALLI: Aria: "O dello mie speranze" (from Da Doriale)

MONTEVERDI: Aria: "Balla e Lamento della Ninta" (from Il ballo della ingrata)

BACH: Brandenburg Concerto No. 3

BACH: Suite No. 3

9:30 pm Jazz Revisited

Remember the first thirty years of recorded jazz with Hazen Schumacher.

Jan. 6: "Goodman on Capitol"—Benny Goodman recordings in 1947 when he shifted to a new label.

Jan. 13: "Parallels"—Two recordings each of "I've Found a New Baby," "Weekend of a Private Secretary," and "Blue Skies."

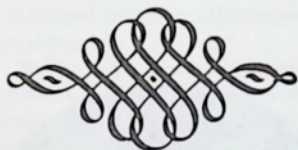
Jan. 20: "Hearing is Believing"—Recordings by blind and partially-sighted jazz musicians such as Art Tatum, George Shearing and Joe Mooney.

Jan. 27: "Helen Humes with Basie"—Vocals by the long-lived singer who worked with Basie in the first years of his big band.

10 pm Weekend Jazz

Everything—swing, bebop, free, straightahead—you name it!

2 am Sign-Off



Monday

7 am Ante Meridian

9:45 am Public Affairs

To be announced.

10 am-2 pm First Concert

Music from many periods of classical literature.

***Jan. 7:** POULENC—Concerto for Piano and Orchestra

Jan. 14: PROKOFIEV—Symphony No. 3 in C Minor

Jan. 21: MOZART—Piano Sonata No. 12 in F Major, K. 332

Jan. 28: BARTOK—String Quartet No. 1

12 n KSOR News

Featuring **In the Public Interest, Air Quality Report** and **Calendar of the Arts.**

2 pm Grand Piano

NEW THIS MONTH ON KSOR. A 13-part series of pianists in performance, in private discussion, and in master classes.

Jan. 7: French/Italian pianists Aldo Ciccolini performs Chopin's "Four Ballades," Liszt's "Legends," and paraphrase on a theme from Verdi's "Il Trovatore."

Jan. 14: Cecil Lytle performs a recital of Ferruccio Busoni's Twenty-four Preludes and Chopin's Four Scherzi.

Jan. 21: Robert Gold and Arthur Fizdale perform a program of Satie, Poulenc, Debussy and Bizet.

Jan. 28: Dickran Atamian performs Schubert's Sonata in A Minor, Beethoven's Sonata in A Major, and Prokofiev's Sonata No. 6 in A Major.

4 pm The Advocates in Brief

NEW THIS MONTH ON KSOR. A weekly series of debates adapted from the award-winning public television series presents controversial questions of national interest featuring notable witnesses.

Jan. 7: "Truants, Runaways"—Should we end the courts' authority over truant, runaway and incorrigible children? Advocates Charles Nesson (Pro) and Margaret Marshall (Con) argue if the juvenile courts actually harm these young people, called "status offenders," by sending them to institutions for rehabilitative "treatment."

Jan. 14: "CIA Covert Action"—Should our foreign policy include covert operations by the CIA? Barney Frank (pro) and Margaret Marshall (con) debate the effectiveness of secret operations abroad and whether such secrecy also does damage to our system of government. Former CIA Director William Colby is a witness.

Jan. 21: "Journalists' Sources"—Should journalists have the right to protect their sources? Charles Nesson (pro) and Avi Nelson (con) argue whether journalists should have special privileges of confidentiality, especially when they conflict with other constitutional guarantees like that of a fair trial. Former TV news correspondent Daniel Schorr appears as a witness.

Jan. 28: "Competency Testing"—Should your state require a minimum competency test for high school graduation? Lew Cramp-ton (pro) and Renault Robinson (con) debate whether we need a minimum standard, whether a fair test can be developed to measure competency, and whether it should be used to deny diplomas.

4:30 pm Options in Education

The only nationally-broadcast radio program devoted to issues in education.

5 pm All Things Considered

Award-winning program, with reports from public stations around the country, foreign correspondents, up-to-the-minute Washington coverage and in-depth investigative articles. Presented live from NPR's Washington studios.

6:30 pm Siskiyou Music Hall

Jan. 7: HAYDN—Symphony No. 100 in G Major ("Military")

Jan. 14: LALO—Symphonie Espagnole

Jan. 21: RAVEL—Mother Goose

Jan. 28: HANDEL—Concerto for Trumpet and Orchestra, No. 10 in G Minor

9 pm The World of F. Scott Fitzgerald

NEW THIS MONTH ON KSOR. Eight hour-long programs combine documentaries with the dramatization of a Fitzgerald short story to portray the life of the great American writer and the times in which he lived.

Jan. 7: "The Death of Heroism"—A documentary about the naive heroism of Fitzgerald and his Ivy League classmates at the outset of World War I. (Richard Thomas narrates.) "Emotional Bankruptcy," the story dramatized in this first episode, reflects a major Fitzgerald theme that people can use up a fixed amount of emotional capacity. (Barbara Rush narrates.)

Jan. 14: "The Spoiled Priest"—Written originally as the first chapter of *The Great Gatsby*, the drama "Absolution" examines the conflict between rigid Catholic attitudes and romantic glamorous visions. (Hugh O'Brien narrates.) The documentary, "The Spoiled Priest," traces Fitzgerald's real-life dilemma with this conflict.

Jan. 21: "He Called It the Jazz Age"—Looks at the carefree post-war era. The documentary is complemented by a drama, "The Offshore Pirate," about frivolous young people in the 1920s.

Jan. 28: "The Golden Boom"—Variations on the theme of romance and the power of money are explored in this documentary. Also, "Winter Dreams," drama narrated by Jerry Orbach.

10 pm Rock Album Preview

10:45 pm FM Rock

2 am Sign-Off

Tuesday

7 am Ante Meridian

9:45 am 900 Seconds. . . of local public affairs, produced by KSOR. Rick Jacobs is host.

10 am-2 pm First Concert

Jan. 1: MARTINU—First Sonata for Flute and Piano

Jan. 8: CAGE—Suite for Toy Piano

Jan. 15: HONEGGER—Symphonie Liturgique



A fascinating combination of documentary and dramatized short story, each program in this eight-part series tells its own Fitzgerald tale. Starring Richard Thomas as the "voice" of Fitzgerald and featuring Barbara Rush, Jerry Orbach, Hugh O'Brien and Studs Terkel.

Jan. 22: SCHUMANN—Concert Piece for Four Horns and Large Orchestra

Jan. 29: BEETHOVEN—Quintet in C, Op. 29

12 n KSOR News

2 pm International Concert Hall

Concerts featuring ensembles from throughout the world.

Jan. 1: The Philharmonia Orchestra of the Conservatory of Music at Cincinnati University performs Alexander Zemlinsky's Lyric Symphony (seven songs after poems by Rabindranath Tagore) with soprano Catherine Prach and baritone Keith Moore. The Sydney Symphony Orchestra and Sydney Philharmonia Choir present Percy Grainger's "The Duke of Marlborough Fanfare," "The Widow's Party," "Brigg Fair," and "Tribute to Foster." Edvard Grieg's Concerto for Piano and Orchestra in A Minor is played with Percy Grainger's piano Duo Art piano roll.

Jan. 8: The Zurich Tonhalle Orchestra, in a program including Schumann's Overture "Manfred," Beethoven's Concerto for Piano and Orchestra No. 3 in C Minor with pianist Emil Giles, and Shostakovich's Symphony No. 5 in D Major.

Jan. 15: The Finnish Radio Symphony Orchestra performs Sibelius' "Snofrid" ("Snow White") for Choir, Reciter and Orchestra and Symphony No. 6 in D Minor; and Ives' Symphony No. 4.

Jan. 22: The National Symphony Orchestra, in a world premiere of Alan Hovhaness' Symphony No. 36 for Flute and Orchestra featuring Jean-Pierre Rampal; the world premiere of Gunther Schuller's Concerto for Contrabassoon with soloist Lewis Lipnick; and Dvorak's Symphony No. 5 in F Major. Mstislav Rostropovich conducts.

Jan. 29: Kiril Kondrashin conducts the Swiss Festival Orchestra in Luigi Cherubini's Overture to "Medea," Brahms' Concerto No. 1 for Piano and Orchestra in D Minor with pianist Krystian Zimmerman, and Dmitri Shostakovich's Symphony No. 6.

4 pm Spider's Web

Stories and adventures for children and adults.

Jan. 1, 8, 15 and 22: "Julie of the Wolves," by Jean George, concerns an

Eskimo girl who rebels against her home and leaves. Soon lost and without food, she finds herself accepted by a pack of Arctic wolves and comes to love them as though they were her brothers.

Jan. 29: "Brother Blue," the storyteller nonpareil, tells African "creation" tales of how God created the heavens, people and animals, as well as the story of the "Late Great King Kong."

4:30 pm Options in Education

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan. 1: BRAHMS—Symphony No. 2

Jan. 8: WAGNER—Overture to "Rienzi"

Jan. 15: BRITTEN—Gemini Variations

Jan. 22: FRANCK—Symphony in D Minor

Jan. 29: J.S. BACH—Tocatta in D Major, BWV 912

9 pm Masterpiece Radio Theatre

Victor Hugo's "Les Miserables" continues this month.

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Sunday

- 7:00 Ante Meridian
- 9:45 Public Affairs
- 10:00 Words and Music
- 11:30 BBC Science Magazine
- 12:00 Folk Festival USA
- 2:00 Studs Terkel
- 3:00 Big Band Stand
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 New York Philharmonic
- 9:30 Jazz Revisited
- 10:00 Weekend Jazz

Programs and Sp

The World of F. Scott Fitzgerald, first aired it last spring, opens with the first **vocates in Brief**, adapted from the work comes to NPR with witnesses such as Buckley. Michael Dukakis, former Governor.

Five definitive concert performances by will be heard Thursdays starting Jan. 1. Rostropovich and Zubin Mehta are guests.

NPR's Fred Calland returns with another which will feature Aldo Ciccolini. The **Stand** takes a nostalgic look at jazz programs 6 and 3 p.m. And **Horizons**, which premieres our schedule Wednesdays at 4:30 p.m.



Dukakis



Ciccolini

Monday

- 7:00 Ante Meridian
- 9:45 Public Affairs
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 Grand Piano
- 3:30 Cambridge Forum
- 4:00 The Advocates in Brief
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 The World of F. Scott Fitzgerald
- 10:00 Rock Album Preview
- 10:45 FM Rock

Tuesday

- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 International Concert Hall
- 4:00 Spider's Web
- 4:30 Options in Education
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Masterpiece Radio Theatre
- 10:00 FM Rock
- 12:00 The Oldies

Wednesday

- 7:00 Ante Meridian
- 9:45 BBC Young
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 KSOR V
- 3:00 Options
- 4:00 Spider's
- 4:30 Horizons
- 5:00 All Things
- 6:30 Siskiyou
- 9:00 Vintage
- 10:00 FM Rock

Specials in January

which received great acclaim when NPR
of eight parts Jan. 7 at 9 p.m. **The Ad-**
known PBS television debate program,
John Kenneth Galbraith and William F.
of Massachusetts, is host.
ne **Berlin Philharmonic Orchestra**
at 2 p.m. Bernard Haitink, Mstislav
conductors in this series of specials.
series of **Grand Piano** recitals, one of
ies airs Mondays at 2 p.m. **Big Band**
ced early in this century. It debuts Jan.
ered on KSOR in November, returns to



Mehta

Saturday

- 7:00 Ante Meridian
- 9:45 Public Affairs
- 10:00 Weekend West
- 11:00 Metropolitan Opera
- 2:00 Options II
- 3:00 Communique
- 3:30 Music Hall Debut
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Talk Story
- 8:00 The Cookie Jar
- 9:00 Live from the Vintage Inn
- 10:00 Jazz Alive
- 12:00 Weekend Jazz

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Thursday

- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 Berlin Philharmonic
- 4:00 Special of the Week
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Earplay II
- 10:00 FM Rock

Friday

- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert (thru 2 pm)
- 12:00 KSOR News
- 2:00 NPR Recital Hall
- 3:30 American Popular Song
- 4:30 Pickings
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:00 Chicago Symphony
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz

Jan. 1: The Trial

Jan. 8: The story of Jean Valjean is left briefly to follow the course of the battle of Waterloo and we encounter a wounded soldier.

Jan. 15: The year is 1823. Jean Valjean has been sent back to the galleys. After years of happiness as M. Madeleine, Mayor of Montreuil-sur-Mer, he has admitted to his real identity to save another man from imprisonment. Fantine is dead, and Jean Valjean has promised to find and look after her little daughter Cosette—but how can he keep his promise now that he is a prisoner?

Jan. 22: Jean has escaped from his second term in the galleys. He is presumed drowned. He has rescued Cosette from the Thénardières ale-house, thereby fulfilling his promise to her dead mother. Jean takes Cosette with him to Paris, but his old enemy, Inspector Javert, has not abandoned his pursuit.

Jan. 29: Monsieur Gillenormand is introduced and we learn something of Marius, his grandson, and witness an encounter with Cosette.

10 pm FM Rock

12 m The Oldies

2 am Sign-Off



Wednesday

7 am Ante Meridian

9:45 am BBC/Your World

10 am-2 pm First Concert

Jan. 2: J.S. BACH—Harpisichord Concerto No. 3 in D Major

Jan. 9: COPLAND—Dance Panels

Jan. 16: DUBOIS—Sinfonia

Jan. 23: TCHAIKOVSKY—Symphony No. 5 in E Minor

Jan. 30: QUANTZ—Duet in D Major for Two Unaccompanied Flutes

12 n KSOR News

2 pm KSOR World Concert

NEW THIS MONTH ON KSOR. Classical concerts with profiles of composers and performers from international broadcasting systems, including Deutsche Welle, Radio Nederland, CBC and Radio Moscow.

3 pm Options I

Documentaries, interviews and sound portraits explore different ideas, concepts and experiences in life and living.

4 pm Spider's Web

See Tuesday, 4 pm for additional details.

Jan. 2, 9, 16 and 23: "Julie of the Wolves"

Jan. 30: "Brother Blue"

4:30 pm Horizons

After a brief absence, **Horizons** returns for good, exploring issues and concerns of women, minorities and other special interest groups.

Jan. 2: "The Center for Independent Living"—Explores the efforts of a Berkeley, California organization which provides training to help the disabled become self-sufficient.

Jan. 9: "No More Fields to Plow"—Looks at the rise and decline of black ownership of land in the rural South since the Civil War, and also at what some groups are trying to do to reverse the trend of black farmers being forced to sell land that has been in their families for over a century.

Jan. 16: "A Sculptor's Dream"—For twenty years sculptor Randolph Johnston has been creating a tropical island complex for artistic endeavor. The aging artist's story is a study of independence, self-reliance and determination.

Jan. 23: "Bilingual, Bicultural Education: The Chicano Education Project"—Bilingual teaching, a controversial issue among educators, sometimes ignores the importance of thinking in bicultural terms. Producer Manuel Arcadia examines one project in Colorado, a state that has passed legislation for both bilingual and bicultural education.

Jan. 30: "Gay Theatre: Forum or Ghetto?"—Drama critic Eric Bentley discusses the issues involved in writing about homosexual themes in a theatrical context and shares his personal experiences as a writer and as an individual. Bentley also talks about sexual roles, gay liberation, and the women's movement.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan. 2: HINDEMITH—Organ Sonata No. 1

Jan. 9: STRAUSS—Sinfonia Domestica

Jan. 16: BEETHOVEN—String Quartet No. 15 in A Minor, Op. 132

Jan. 23: RAMEAU—Suite in E

Jan. 30: MESSIAEN—Couleurs de la Cité Céleste

9 pm Vintage Radio

Radio is in its new "Golden Age," but here's a fond look at the first "Golden Age." Highlights some of the best—and worst—of radio drama.

10 pm FM Rock

2 am Sign-Off



Thursday

7 am Ante Meridian

9:45 am Veneration Gap

Senior citizens' news, views and events are the focus of this series, produced by KSOR.

10 am Dolby Alignment Tone

10:01 am-2 pm First Concert

Jan. 3: DVORAK—Othello Overture, Op. 93

Jan. 10: WELLESZ—Octet, Op. 67

Jan. 17: RAVEL—Piano Concerto in G Major

Jan. 24: GINASTERA—String Quartet No. 2

***Jan. 31:** SCHUBERT—Symphony No. 9, "The Great"

12 n KSOR News

2 pm Berlin Philharmonic

NEW THIS MONTH ON KSOR. A short series from the concert season of the world renowned orchestra, featuring guest conductors.

Jan. 3: Bernard Haitink is the conductor of a program featuring Beethoven's Symphony No. 6.

Jan. 10: Horst Stein conducts Krzysztof Penderecki's Concerto for Violin and Orchestra (with violinist Leon Spierer) and Dvorak's Symphony No. 9 in E Minor, Op. 95 "From the New World."

Jan. 17: Stanislaw Skrowaczewski conducts a program featuring Bartok's "Diver-timento for String Orchestra," Liszt's Concerto for Piano and Orchestra No. 2 in A Major (with pianist Krystian Zimerman), and Beethoven's Symphony No. 7 in A Major.

Jan. 24: Gary Bertini conducts Dvorak's Concerto for Cello and Orchestra in B Minor with the young American cellist Lynn Harrell; Debussy's "La Mer"; and Ravel's "Daphnis et Chloe."

Jan. 31: Zubin Mehta conducts Stravinsky's Octet for Winds; Mozart's Concerto for Piano and Orchestra in C Major, No. 25, K. 503 (with Malcom Frager as pianist), and Mendelssohn's Octet for Strings, Op. 20.

4 pm Special of the Week

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan. 3: DELIUS—North Country Sketches

Jan. 10: HARRISON—Suite for Cello and Harp

Jan. 17: DVORAK—Symphony No. 1 in C Minor ("Bells of Zlonice")

Jan. 24: MENDELSSOHN—Concerto in E Minor for Violin and Orchestra

Jan. 31: RUBINSTEIN—Piano Concerto No. 4

9 pm Earplay

Hour-long dramas written for radio by renowned authors.

Jan. 3: "The Man in 605," by Alan Grass, who opens the door to Room 605 at the Cambridge Hotel in Chicago and to the man who lives there—Eldon Schweig, poet, raconteur, alcoholic. On a desperate and turbulent night Eldon strikes up a relationship with a young writer.

Jan. 10: "Middleman Out," by Dick Riley, about a small-time drug dealer who saves himself from prison by helping the cops collar a gangland kingpin. Caught in a squeeze of the high stakes game of cat and mouse, Tony Donlon becomes middleman out.

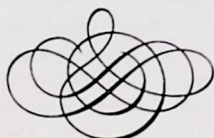
Jan. 17: "In Camera," by Robert Pinger, stars Lurene Tuttle and Leon Ames. Play is about a 77-year-old woman who captures her life on film while a resident of a nursing home. She turns the place upside down but finds a new beginning.

Jan. 24: "Statements After an Arrest Under the Immorality Act," by Athol Fugard. Powerful drama set in South Africa with a story about a love affair between a black man and a white woman whose lives are shattered by the laws of apartheid.

Jan. 31: "Lone Star," by James McLure. Details unavailable.

10 pm FM Rock

2 am Sign-Off



Friday

7:45 am Ante Meridian

9:45 am BBC World Report

10 am-2 pm First Concert

***Jan. 4:** PERGOLESI—Flute Concerto No. 1 in G Major

***Jan. 11:** GLIERE—Symphony No. 3 in B Minor, Op. 42

***Jan. 18:** CHABRIER—Suite Pastorale

Jan. 25: SAINT-SAENS—Symphony No. 3 ("Organ")

12 n KSOR News

2 pm NPR Recital Hall

NEW TIME SLOT. Soloists and chamber ensembles in performances around the world.

Jan. 4: The New Excelsior Talking Machine perform popular American music from the late 19th and 20th centuries at the Bergen International Festival in Norway. Includes music by Joplin, Berlin, Morath and Brahms.

Jan. 11: The New York Woodwind Quintet performs Anton Reicha's Quintet in D Major, Op. 91, No. 3; Elliot Carter's Eight Etudes and a Fantasy for Woodwind Quartet; Mozart's Fantasie in F Minor for Mechanical Clock Organ, K. 808; and Hindemith's "Kleine Kammermusik," Op. 24, No. 2.

Jan. 18: Gary Karr, double bass virtuoso, performs at the Bergen International Festival with pianist Harmon Lewis. Program includes Henry Eccles' Sonata in A Minor; Schubert's Sonata in A Minor, "Arpeggione"; Giovanni Bottesini's "Reverie-Tarantella"; Rachmaninoff's "Vocalise"; Bach's Sarabande from Suite No. 3 in C Major, BWV 1009; Ravel's "Habenera"; and Bottesini's "La Sonnambula Fantasy."

Jan. 25: The National Symphony String Quartet features cellist Olga Rostropovitch in recital at the Corcoran Gallery of Art in Washington, D.C. Program includes Haydn's Quartet in G Major, Boccherini's Quintet in C Major, and Britten's Quartet No. 2 in C.

3:30 pm American Popular Song

Alec Wilder hosts this Peabody Award-winning series.

Jan. 4: "Dick Haymes Sings Harry Warren"—Alec considers Warren to be foremost among pop songwriters who wrote for films, particularly in songs like "The More I See You," introduced by Haymes in "Diamond Horseshoe."

Jan. 11: "Mary Mayo Sings Vernon Duke"—Although Duke was a schooled composer writing complex concert music, Wilder finds his popular songs beautifully simple and unpretentious. Mary Mayo proves his point in songs like "April in Paris" and "I Can't Get Started."

Jan. 18: "Carrie Smith Sings Hoagy Carmichael"—Carmichael wrote in many styles, as blues singer Carrie Smith illustrates.

Jan. 25 and Feb. 1: "The Songs of Bobby Short"—Two-part program in which Short surveys rare and unusual melodies from obscure theatre and films.

4:30 pm Pickings

Performances by local musicians, playing a variety of music, including jazz, folk and bluegrass.

5 pm All Things Considered

6:30 pm Siskiyou Music Hall

Jan. 4: MUSSORGSKY—Three Symphonic Miniatures

Jan. 11: MENDELSSOHN—Symphony No. 2 in B-Flat Major, Op. 52

Jan. 18: MARTIN—Petite Symphonie Concertante

Jan. 25: KHACHATURIAN—Concerto for Piano and Orchestra

8 pm Chicago Symphony

The Symphony's fourth consecutive season of radio broadcasts is presented under the musical direction of Sir Georg Solti. **PRODUCED WITH A GRANT FROM AMOCO CORPORATION.**

Jan. 4: Andrew Davis conducts, with George Bolet on piano. Program includes Chopin's Piano Concerto No. 1 in E Minor, Op. 11 and Dvorak's Symphony No. 6 in D, Op. 60.

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Jan. 11: Henry Mazer conducts. The pianist is Stephen De Groote. Concert includes "El Salon Mexico," by Copland; Piano Concerto No. 19 in F, K. 459 by Mozart; and Symphony No. 2 in C, Op. 61 by Schumann.

Jan. 18: Sir Georg Solti conducts a performance which includes Bartok's Concerto for Orchestra and Tchaikovsky's Symphony No. 5 in E Minor, op. 64.

Jan. 25: Mahler's "Symphony of a Thousand" (No. 8 in E-flat) is the featured work, with James Levine conducting the orchestra and chorus. Performers include Carol Neblett, Judith Blegen and Kenneth Riegel.

10 pm Jazz Album Preview

Showcasing some of the latest and best in jazz. Discs are provided alternately by **RARE EARTH, ASHLAND and COLEMAN ELECTRONICS, MEDFORD.**

10:45 pm Weekend Jazz

2 am Sign-Off

*Ashland poet Lawson Inada is host of KSOR's **Talk Story**, heard Saturdays at 7:30 p.m.*



Saturday

7 am Ante Meridian

7:45 am Public Affairs

To be announced.

10 am Dolby Alignment Tone

10:01 am Weekend West

Formerly "Pacific Weekend," this program is a cooperative venture in which Pacific Coast public radio stations broadcast as a regional network. Highlights of newscasts, informal interviews, short documentaries and features from the participating stations.

11 am Metropolitan Opera

The live Metropolitan Opera broadcasts are in their 40th season with underwriting support by Texaco, Inc.—the longest continuous underwriting of the same program by the same business organization in radio history. **PRODUCED WITH A GRANT FROM TEXACO, INC.**

Jan. 5: "La Gioconda," by Amilcare Ponchielli.

Jan. 12: "Der Rosenkavalier," by Richard Strauss. (*begins at 10:30 A.M.*)

Jan. 19: "Rigoletto," by Giuseppe Verdi. (*begins at 10:30 A.M.*)

Jan. 26: "Tosca," by Giacomo Puccini.

2 pm Options II

3 pm Communique

The nation's only program devoted entirely to reporting on world affairs and U.S. foreign policy. NPR reporters and editors, and well-known journalists serve as hosts.

3:30 Music Hall Debut

(as time permits)

A recording new to KSOR's library, furnished every other week by **COLEMAN ELECTRONICS, MEDFORD.**

4 pm Siskiyou Music Hall

Jan. 5: DEBUSSY—Jeux

Jan. 12: RACHMANINOFF—Symphony No. 2

Jan. 19: CHOPIN—Ballade in F Minor, Op. 52

Jan. 26: MEDTNER—Piano Sonata in G Minor, Op. 22

6:30 pm All Things Considered

7:30 pm Talk Story

Talk Story...Tell a story, in Hawaiian vernacular. Poet and Professor, Lawson Inada is host for these weekly excursions into the minds and hearts of local writers and artists.

8 pm The Cookie Jar

Don't be surprised at what you find inside this jar. Humor, misadventure—maybe even madness.

9 pm Live from the Vintage Inn

The Vintage Inn musicians—and KSOR—in a weekly remote broadcast that will live on your Saturday night.

10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad. Billy Taylor is host.

Jan. 5: Trombonist, composer and arranger Slide Hampton leads a swinging ensemble featuring saxophonist Clifford Jordan in New York's Village Vanguard. Also at the Vanguard, a 12-piece big band co-led by bassist Sam Jones and trumpeter Tom Harrell. Roberta Baum debuts at N.Y.C.'s Sweet Basil's with her solid rhythm section including pianist Kenny Barron, bassist Buster Williams and Ben Riley on drums.

Jan. 12: Ella Fitzgerald in a performance during the 1977 New Orleans Jazz and Heritage Festival, accompanied by bassist Keetor Betts. In her final encore, Ella coaxed Stevie Wonder to join her for "Sunshine of My Life," the first time these two stars had performed together. Also featured: Roy Eldridge and the Al Belletto Septet.

Jan. 19: Trumpeter Wild Bill Davison, a veteran of Eddie Condon's band, leads an all star group featuring trombonist Vic Dickenson. Trombonist Urbie Green, a sideman for Gene Krupa, Benny Goodman, and Woody Herman, gives an exciting performance of traditional jazz with pianist Johnny Guarieri and bassist Red Callender. The New Black Eagle Jazz Band, a 9-piece Boston group whose traditional jazz is accented by ensemble work, performs at the Jubilee Jazz Festival in Sacramento.

Jan. 26: Highlights from the 1979 Montreux Jazz Festival, with Al Jarreau, a singer who has won both German and American Grammys. Latin percussionist Willie Bobo is featured with his own 9-piece ensemble. Phillip Catherine is joined by bassist John Lee and drummer Jerry Brown, for a session of jazz/fusion.

12 m Weekend Jazz

2 am Sign-Off

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Museum *(continued from p. 6)*

Children's Museum," says Bush. But she points out that the saloon was an integral part of communities in this region during the last century. For example, in Jacksonville during the 1860's, there were more saloons than any other establishment.

Another criticism of the museum is that there are more artifacts from that time period for the girls to play with than the boys. Objects which most likely would have been used by a male are hard to come by. Bush explains that most men's clothing and possessions of that time were used until they wore out. Evening gowns, tuxedos, and other garments and objects which received infrequent use were most likely to be preserved—and therefore were most likely to be available to museum curators at some future date.

It is difficult for museums to construct historical displays because artifacts are scarce. Says Bush, "The purpose of a historical museum, unlike an art museum, is to depict daily life—the way people used to live. An art museum depicts objects which are 'one of a kind.'"

Another obstacle to historical exhibits is that information about routine activities is hard to come by. One of Bush's sources, for example, was a woman's diary, written in about 1842. The woman wrote sparingly about her washday chores, the kitchen, etc. She mainly wrote about her husband's work.

With thorough research, however, the pieces of history fell together for Renee Bush and her colleagues. And with a little paint, a little imagination, and a few artifacts within easy reach of curious hands, the staff at the Jacksonville Children's Museum is successfully showing children and adults something of what it was like to live in southern Oregon a hundred years ago. ❀

Stamberg *(continued from p. 10)*

more information or killed because we've done it too often in the past, or don't find it that interesting or significant, or can't figure out how to do it. We talk about the angle we can take that will make the story uniquely ours --more analytic and comprehensive than you'd find elsewhere, or more off-key and original.

By the end of the meeting, the producer has a list of 25 or so items, 17 of which will make it on the air that evening. On that list are the stories I will do that day, which average out to about three or four a day. In addition, I usually tape another two or three interviews for use on future programs.

The meeting ends at 11:00, and everyone gets to work making the

day's program. I spend at least the next hour and a half preparing for my interviews, reading clippings, files, making phone calls for background information, typing out notes to take into the studio.

Almost every piece you hear on **All Things Considered** is prerecorded and edited. I think that's what makes the program special. Our cutting ratio is about five to one--fifteen minutes' worth of tape for every three minutes that get on the air.

From 12:30 to 4:30 I'm taping, or preparing for the next interview, taping again, editing or consulting with tape editors, writing, planning for future projects, keeping in touch with the editors and producer to find out about

last-minute changes. At 2:00 the day's program is mapped out, stories arranged in a sensible order, lengths assigned to each program element. Our director is keeping tabs on the timing of each half-hour. Our producer is pulling his hair, answering 1,000 questions and telephones at once.

Tape editors are madly cutting tape. Bob and I move through the chaos with infinite serenity and self-assurance.

Stangurg: Mrs. Stamberg, you're breaking a rule.

Stamberg: Sorry. Anyway, before you know it it's 5:00 and time to go on the air. For us, curiously, that's the time to relax.

By 5:00 Bob and I are just sitting in the studio, babysitting the tapes we've spent the day making. All our instructions are live, but everything else is on tape. That could change at any minute, of course, and does, as news breaks, or a late story comes in. But that's rare, mostly we're there listening to the program, checking and rewriting scripts, voicing those scripts every four or five minutes. Our real work has been done between 10:00 and 5:00.

Stransbar: What happens at 6:30?

Stamberg: We go off the air, with any luck (Bob says his epitaph will read, "He Got Off On Time") and stick around briefly for any corrections that may be necessary before the program is beamed to the West Coast.

Baumberg: Sounds hectic.

Stamberg: It is. But I've learned

how to pace myself over the years, how to relax and ignore it for a while, how to restore the energy with family and friends.

Problem is, it really is a 24-hour-a-day job if you're serious about it. Our name, for instance, **All Things Considered**, is taken quite literally. We do consider all things, which means a story possibility could lurk anywhere, and at any time.

That's a kind of continual pressure. But it's also continual delight in discovery. So it balances out.


Strumberg: You've been rambling on here for quite some time. Is there anything else you'd like to tell us before we stop?

Stramberg: Yes. I got started in radio by sheer accident. I'd been working on magazines and...

Standpat: I'm sorry, we're out of time, Mrs. Stengl.

Stamberg: Stamberg. S-T-A-M-

Steuben: Thanks so much for joining us. And good evening...✿



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Nimbus

On The Plaza Sixth St. Mall
Ashland Medford



Words in Motion

This is the first creative writing section in the KSOR GUIDE since the editors called for manuscripts. The editors thank all who have submitted, hope all enjoy the writing, and hope more of you will submit work.

William Stafford

*William Stafford, Lake Oswego, is one of the nation's best and best known poets, and a frequent Ashland visitor. His latest book is **Stories That Could Be True** (Harper & Row). "Old Songs" and "Transience" appear here in print for the first time.*

Transience

Without anyone knowing, hitchhiker winter
begins its invasion. We thought it was sunlight
faded from autumn: pale steel stabs us
from that thin light that craves its way forward.
And the leaves we thought ours find a new character:
harsh, they scrape sidewalks and nibble our feet.
But mostly it is ourselves begin to turn--
in our eyes the town with its avenues,
its parks, and its open bells and long shadows
pulling night in--all become pictures.
What we used to know becomes other, goes cold.
What we thought was our town is the world.

An Oregon Message

When we first moved here, pulled
the trees in around us, curled
our backs to the wind, no one
had ever hit the moon--no one.
Now our trees are safer than the stars,
and only other people's neglect
is our precious and abiding shell,
pierced by meteors, radar, and the telephone.

From our snug place we shout
religiously for attention, in order to hide:
only silence or evasion will bring
dangerous notice, the hovering hawk
of the state, or the sudden quiet stare
and fatal estimate of an alerted neighbor.

This message we smuggle out in
its plain cover, to be opened
quietly: Friends everywhere--
we are live! Those moon rockets
have missed millions of secret
places! Best wishes.

Burn this.

*Reprinted with permission from **The New Yorker***

Old Songs

What I do is, when I sing--go back
to songs where my voice has been and wander forward
through my life again, this time for keeps, a touch
and gone. But who will be my friends this time?

Thousands fail; one comes along; my voice
lingers. There was a sound I dreamed inside the wind
on summer days. I find it. It takes me far
again--that's how I do is, when I sing.

Dori Appel

*Dori Appel has published fiction in **Prairie Schooner** and poetry in **Beloit** and **Poetry Review**. Dori lives in Ashland, teaches at Southern Oregon State College, and is a "psychodramatist."*

Once

Once I was small and cried a lot.
Bending, I can see the pencil marking
on the wall that showed the height
of my unsettled head.

I'm tall enough now, yet
I keep getting bigger. Sometimes
I think it's getting out of hand,
sometimes I think I'm growing
to a monster with huge broad feet.

Crammed into my outgrown bed at night,
I imagine the doll I used to have,
stuffed in a box in my mother's attic
worn bald by mice.

Which?

From Elizabeth's dream

A dump truck is spewing out globes,
casting multi-colored worlds
upon this clearing in the woods.
Beside me, an old woman watches.
She has a kindly face, a crocheted hat,
and blue mittens to match. I feel like Cinderella
reviewing the pumpkins as she points
her crooked walking stick.
*Pick one, whichever you desire
you shall have, your own round rolling chariot.*

I look and look, dazzled
at the possibilities,

tiny globes that I might close
within my hand

spinning globes inviting me
to balance on a single foot

great helium filled globes
to sail on through the skies

One is not enough, I cry, not nearly enough!
The old woman doesn't seem to hear me.
*It's growing late, she warns, as I gather
all the globes that I can reach
into my skirt. A sudden pop explodes
my choices and the fading light at once,
the old woman gone,
the dump truck gone,
and not a single globe
for me to hold or stand on
in the dark.*



WINTER

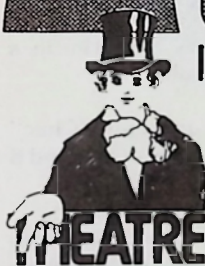
Arts Events in January

For information about arts events in this region, contact the Southern Oregon Arts Council at 488-ARTS, or drop by the Arts Office at 349 E. Main in Ashland, Apt. 5, from 10 am to 4 pm daily.

January

- 1** thru 25: Blue Star: Creations of Life, 10 Guanajuato Way, Ashland, presents the oil paintings of George Ivlev.
- thru 5: Northwest Exposure presents the work of Edward Curtis. Historic and natural landscape at the E.V. Carter House, 505 Siskiyou Blvd., Ashland.
- 2** thru 18: Grants Pass Art Museum, 232 S.W. 6th Street, presents the work of Ellis Mott. Large color photos.
- thru 19: Grants Pass Art Museum, 232 S.W. 6th Street, presents Mexican Masterpieces by special arrangement with Arizona Arts Council and University of Oregon Museum of Art; 40 lithographs and silk screens by Mexican masters, past and present.
- 5** SOSOC Music Department presents Rogue Valley Symphony Orchestra and Young Artists Finalists at college recital hall. Time to be announced. For more information call (503) 482-6101.

1980



Introducing the new theatre season

Sponsored by the SOSOC Department of Theatre Arts & EADBC Dramatics

- ☐ **The Robber Bridegroom** Nov. 9-11, 16-18
A sassy, lively musical dinner-theatre production by Alfred Uhry & R. Waldman
- ☒ **Vanities** Jan. 29-Feb. 2 \$5.00
An unnervingly funny cabaret-style production by Jack Heifner
- ☐ **The Passion of Dracula** Feb. 21-23, 27-Mar. 1
A genuine old-fashioned horror-thriller by Bob Hall & D. Richmond
- ☐ **The Shadow Box** April 24-26, 30-May 3
A 1977 Pulitzer Prize-winning drama by Michael Cristofer

Box office hours: 9 am-1 pm
Telephone 482-6347

For further information write SOSOC, Dept. of Theatre Arts, Ashland, OR 97520

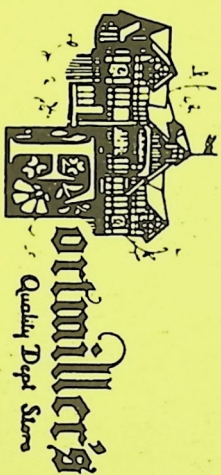
- 6** Ashland Film Society, 59 Winburn Way, presents Kurosawa's "Rashomon" starring Tishiro Mifune. Showings at 6 and 8 pm.
- Oregon Institute of Technology presents Sunday Free Film, Mel Brooks' "Silent Movie," 7 and 9 pm, OIT Auditorium, Klamath Falls.
- 7** thru Feb. 1: Rogue Gallery, 8th and Bartlett, Medford, presents an exhibit of Bob Alston's paintings and large florals.
- 13** "Monty Python and the Holy Grail" will be shown at 6 and 8 pm by the Ashland Film Society, 59 Winburn Way, Ashland.
- Oregon Institute of Technology presents Sunday Free Film, "Goodbye Bruce Lee," 7 and 9 pm, OIT Auditorium, Klamath Falls.
- 18** Community Concert Association presents, "One-third Ninth," 8 pm, Mills Auditorium. Admission to subscribers only.
- The Oregon Institute of Technology Cultural Affairs Committee and the Klamath Arts Council present "Lilith," directed by Robert Rossen. OIT Auditorium, Klamath Falls, 7:30 pm.
- 20** The Ashland Film Society, 59 Winburn Way, presents "Ram-parts of Clay" at the Community Clubhouse at 6 and 8 pm.
- 22** thru Feb. 8: The Grants Pass Museum, 232 S.W. 6th Street, presents the paintings, sculpture, and drawings of Ted Berryman, Laura Daily, Margaret Dunbarr, and Sanda Harper.
- 25** The Oregon Institute of Technology Cultural Affairs Committee and The Klamath Arts Council present "Old Man and the Sea," starring Spencer Tracy. OIT Auditorium, Klamath Falls.
- 26** thru Feb. 29: Blue Star: Creations of Life, 10 Guanajuato Way, Ashland, presents the paintings of Mathew Misch, David Thames, and Pete Peterson.
- SOSC Music Department presents Dr. Frances Madachy in a faculty piano recital, 8 pm at the college recital hall.
- 27** The Ashland Film Society, 59 Winburn Way, presents "Chac" from Mexico. Showings in the Community Clubhouse at 6 and 8 pm.
- 29** thru Feb. 2: SOSC Theatre presents "Vanities," an unnervingly funny cabaret-style production by Jack Heifner. For further information or reservations call (503) 482-6346.
- 31** The Family Concerts will feature the winner of the Rogue Valley Symphony Orchestra's Young Artist Competition at the SOSC recital hall. Time to be announced.



KSOR

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